

# Remains

Op. 21

(2012)

Five tragic songs  
written and composed by

**David Unger**

(1982-)

### 1. Judas kiss

My poor heart is torn apart.  
But that's what you get  
when you give away your heart:  
Sorrow and regret.

Happiness has gone as well.  
But what's to expect?  
If a love should turn out well  
there must be respect.

Let me die, and be set free!  
I am done with this  
since you gave, coldheartedly,  
me your Judas kiss.

### 2. Complaint

I don't know where I'm going now,  
I am aching  
taking everything I can get.

But still I am standing still somehow,  
as I'm breaking,  
making plans that I might regret.

I never wanted to ever harm you  
I was enchanted, I think you were too.  
But since you left me  
you have bereft me  
of all things good and true!

Therefore I don't know what to do,  
I am sinking,  
drinking even more than I ought.

So that I won't be, when I face you  
drunken, stinking,  
thinking of the pain that you brought.

### 3. Phony consolation

Leave me, I do not want to hear  
what you will tell me now:

That within less than half a year  
I will move on somehow.

And don't you look at me that way  
as if you think I'm mad  
for love it doesn't just fade away  
not when you've caught it bad.

Oh shake your heads and roll your eyes,  
it won't do any good:  
All that you tell me now are lies,  
that's clearly understood.

So don't you try to comfort me  
when grief is all I feel,  
for one day I know you'll also see  
there're things that time can't heal.

### 4. Nostalgia

I can hear the birds that sing cuckoo,  
saying: I love you – I love you too!  
I can see them flying in the air  
never lonely, always in a pair.

I remember when we sang so, too,  
but that was before I had a clue  
that you meant to leave me in despair,  
leaving me with thoughts that start to  
scare:

If I'm meant to live here without you  
I'm not sure that I will make it through.  
Without you there's no-one left to care  
I might just be better off "up there".

### 5. Suicide

Will she grieve me  
now that I go?  
Will friends believe me  
I told them so?  
By medication,  
gun or knife  
without hesitation  
I'll take my own life!

# Judas kiss

(David Unger)

David Unger  
Op. 21 No. 1

Moderato e agitato ♩=95

*mp*  
My poor heart is

*f* *mf* *mp*

6 *f* *p* *mf*  
torn a-part. But that's what you get when you give a-way your heart:

*f* *< ff subito p* *mf*

11 *p* *rit.* *a tempo* *mf*  
Sor-row and re-gret. Hap-pi-ness has

*p* *rit.* *a tempo* *mp*

16 *f* *p* *f*

gone as well. But what's to ex - pect? If a love should turn out well

*f* *ff subito p* *f*

21 *mp* *rit.* *Grave e pesante* *f*

there must be res - pect. Let me die, — and

*mp* *mf* *f*

26 *ff* *rit.* *Tempo primo* *p* *f* *rit.*

be set free! I am done with this, since you gave, cold-hear-ted-ly,

*rit.* *a tempo* *ff subito p* *f* *rit.*

31

*p* rit. rit.

me your Ju-das kiss.

*a tempo* rit. *a tempo* rit.

*p* *mp* *f*

Oskarshamn 24:e januari 2012

# Complaint

(David Unger)

David Unger

Op. 21 No. 2

Moderato cantabile ♩=88

*mf*

I don't know where I'm go - ing now. I am a - ching,

5

ta - king eve - ry - thing I can get. But still I am stan - ding still some-

10

how, as I'm brea - king, ma - king plans that I might re - gret.

15

*mf*

I ne-ver wan-ted to e - ver harm you. I was en-chan-ted I think you were too.

23

*ff*

But since you left me, you have be - reft me of all things

*ff*

28

*f*

good and true! There - fore I don't know what to do.

*f*

34

I am sin - king, drin - king e - ven more than I ought. So,

38

that I won't be, when I face you

41

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#). The lyrics are: "drun - ken, stin - king, thin - king of the pain that you brought." The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature. It features a complex, flowing melody with many slurs and ties, suggesting a continuous, expressive performance. The piece ends with a double bar line and repeat dots. A dynamic marking of *ff* (fortissimo) is present at the end of the piano part.

drun - ken, stin - king, thin - king of the pain that you brought.

*ff*

*Oskarshamn 16:e januari 2012*



# Phony consolation

(David Unger)

David Unger  
Op. 21 No. 3

Tragico ♩.=54

*mf*

Leave me, I do not want to hear what you will tell me  
shake\_ your heads and roll your eyes, it won't do a - ny

*molto legato e pesante*  
*mf*

The first system of the musical score for 'Phony consolation'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Tragico' with a quarter note equal to 54 beats per minute. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of dense, blocky chords in the right hand and a more active bass line in the left hand. The dynamic is marked 'mf'.

5

now: \_\_\_\_\_ That with - in less than half a year I will move on some  
good: \_\_\_\_\_ All that you tell me now are lies, that's clear - ly un - der -

The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with dense chords. The dynamic is not explicitly marked in this system.

9

*mp*

how. \_\_\_\_\_ And don't you look at me that way, as  
stood. \_\_\_\_\_ So don't you try to com - fort me when

*mp*

The third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with dense chords. The dynamic is marked 'mp'.

13

*mf* *f*

if you think I'm mad for love it does - n't just fade\_ a-way not  
grief is all I feel, for one day I know you'll al - so see there're

17

*mf*

when you've caught it bad. Oh  
things that time can't heal.

*tenuto*

*mf sf*

1.

20

2.

2.

# Nostalgia

(David Unger)

David Unger  
Op. 21 No. 4

Moderato ♩=100

*p*

I can hear the birds that sing cuc - koo,

The first system of the musical score for 'Nostalgia' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of a right hand with a continuous eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) and a left hand with a simple bass line (G3, A3, B3, C4, B3, A3, G3).

3

sa - ying: I love you! I love you, too! I can see them fly - ing in the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

6

air, ne - ver lone - ly, al - ways in a

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

pair. I re-mem-ber when we sang so, too,

This system contains measures 8, 9, and 10. The vocal line begins with a whole rest in measure 8, followed by a half note 'I' in measure 9, and a half note 'too,' in measure 10. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

11 *p*  
but that was be-fore I had a clue that you meant to leave me in de

This system contains measures 11, 12, and 13. The vocal line has a half note 'but' in measure 11, a half note 'I' in measure 12, and a half note 'de' in measure 13. The piano accompaniment continues with eighth-note patterns, with a dynamic marking of *p* (piano) at the start of measure 12.

14 *f* *ff*  
spair, lea-ving me with thoughts that start to scare:

This system contains measures 14, 15, and 16. The vocal line has a half note 'spair,' in measure 14, a half note 'lea-' in measure 15, and a half note 'scare:' in measure 16. The piano accompaniment features a dynamic marking of *f* (forte) at the start of measure 14 and *ff* (fortissimo) at the start of measure 16.

17 *f*  
If I am to live here with-out you I'm not sure that I will make it

This system contains measures 17, 18, and 19. The vocal line has a half note 'If' in measure 17, a half note 'you' in measure 18, and a half note 'I' in measure 19. The piano accompaniment features a dynamic marking of *f* (forte) at the start of measure 17 and a complex chordal texture in the right hand.

20

through, with - out you there's no - one left to

22

care, I might just be bet-ter off "up there."

*molto rit.* *ff* *a tempo*

\* Performed as a desperate cry in a high pitched voice

Oskarshamn 19:e januari 2012

# Suicide

(David Unger)

David Unger

Op. 21 No. 5

Allegro marcato e poco scherzando ♩ = 133

*f* Will she grieve me now that I go? Will friends be-lieve me

6 *mp* *mf* I told them so? By me-di-ca-tion, gun or knife, with - out he-si-ta-tion I'll take my own life!

11 *f* Will she grieveme now that I go? Willfriends be-lieve me I told them so?

15 *mf* *f* *ff*

By me-di-ca-tion gun or knife, with - out he-si-ta-tion I'll take my own life!

*mf* *f* *ff*

Oskarshamn 24:e januari 2012

\* If permitted, this final chord can be replaced by the pianist slamming the keyboard lid of the piano shut to imitate a gun-shot.